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## The Private Library of Eric Blair

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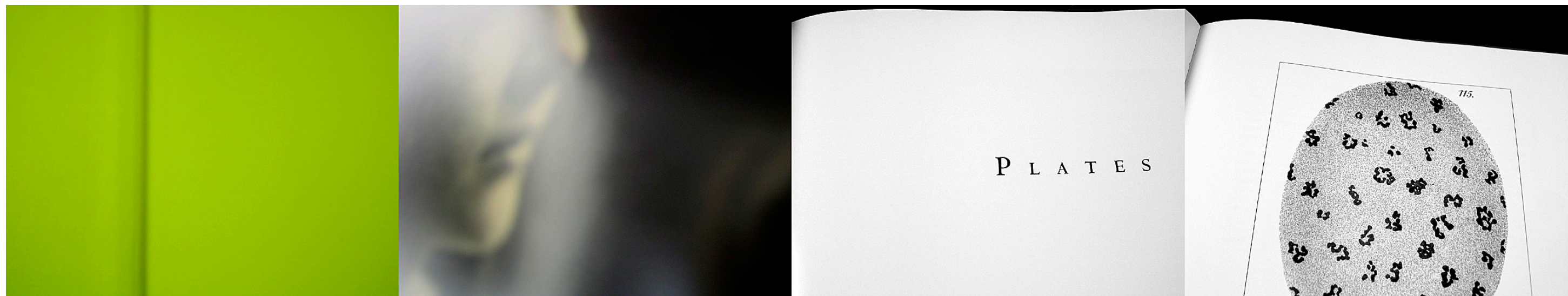
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The Private Library of Eric Blair

# The Private Library of Eric Blair





## INTRODUCTION

Today is often labeled as the Information Age. Twenty-four hours a day, seven days a week, we are inundated with pictures, video, sound, and text. DSL, cable, cell-phones, fax machines, satellite radio, and other technologies keep us instantly in touch with events. To be "connected" is to be seen as contemporary and knowledgeable.

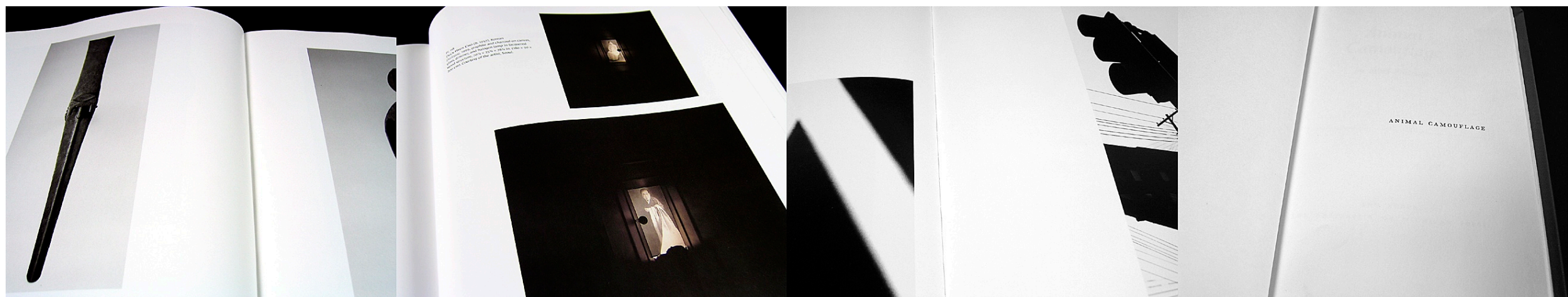
Unfortunately, this instant access is not without risk. Much of this immediate information is unfiltered, untested, and, on occasions, suspect. The anonymous Internet "expert" that is quoted might no more be an expert than your next-door neighbor (in fact, that web site might just be the creation of your neighbor). Often, more effort is spent channel surfing, Googling, or just chatting, rather than addressing the need for careful sorting, consideration, reflection, and thoughtful contemplation.

This series examines the power and place of the book in today's digital environment. Acknowledging that the printed book is perhaps an instrument destined for obsolescence, the plates nevertheless take the viewer on a visual tour of the beauty and beguiling power of images and text found within the pages of volumes "disconnected" from the digital world. I am sharing the private library of one ordinary citizen.

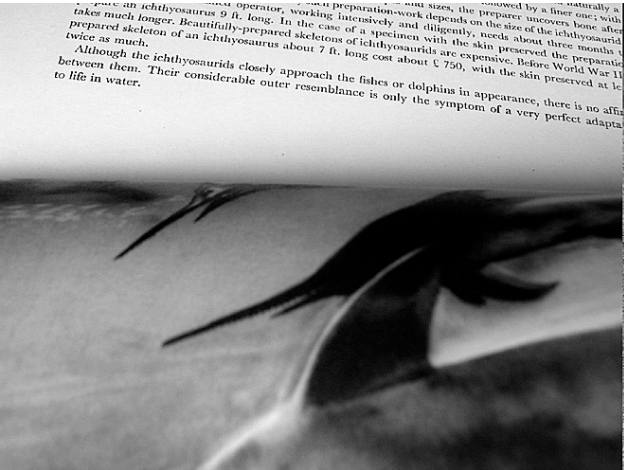
## THE PHOTOGRAPHER

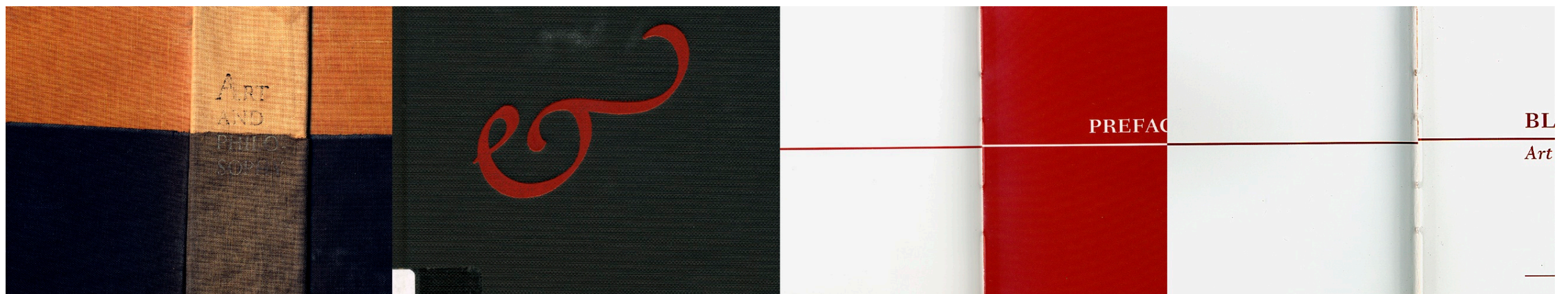
Ronald Geibert's photographs can be found in many permanent collections including the Museum of Modern Art, New York, the Corcoran Gallery of Art, the Library of Congress, and the National Museum of American Art in Washington, D.C., the New Orleans Museum of Art, and the Bibliothèque Nationale, Paris France. Among his nearly twenty personal and curatorial books and multimedia publications are Photography Now: one hundred portfolios, Water Being Water, Kitty Hawk and Beyond, Youth and Competition, The New Street Photography, From the Midwest, and Parents. During the past decade Geibert has been exploring the Orwellian issues of deceptive language and information transfer through the creation of interactive computer kiosks and installations. The Private Library of Eric Blair is a continuation of that study.





Animal Camouflage





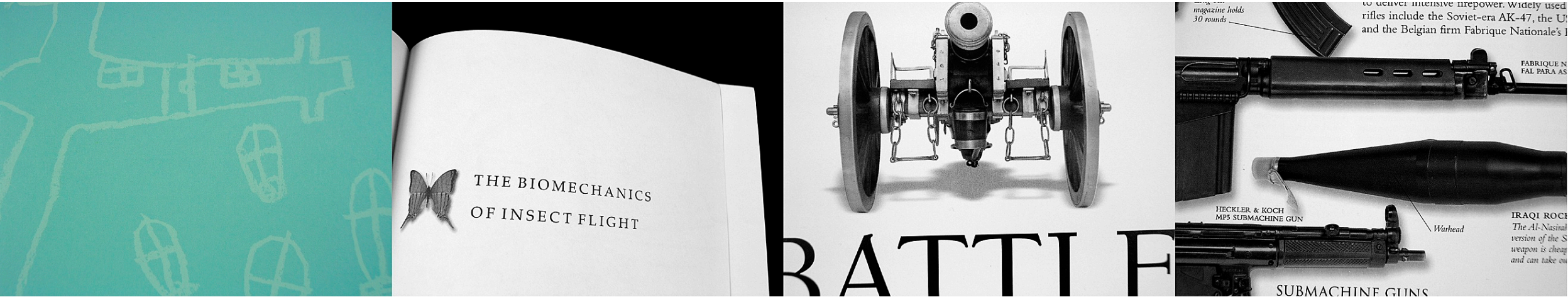




Babel



Binary

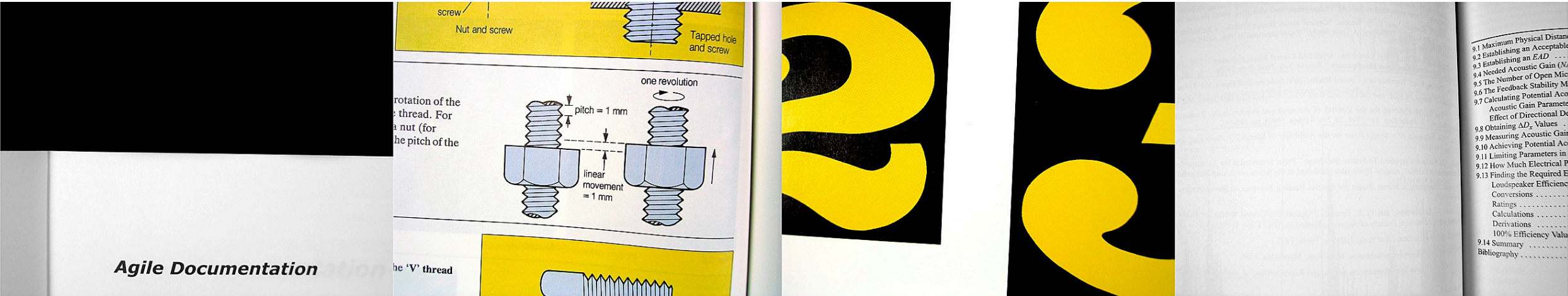


Biomechanics

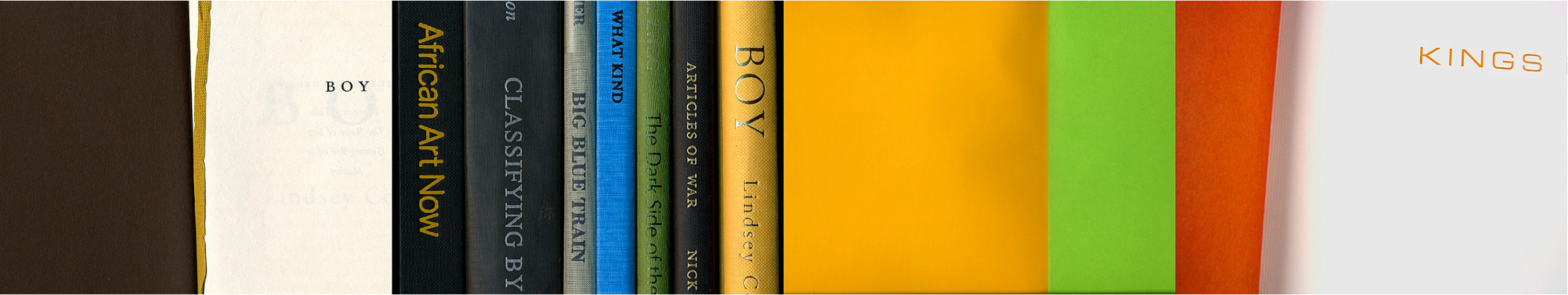




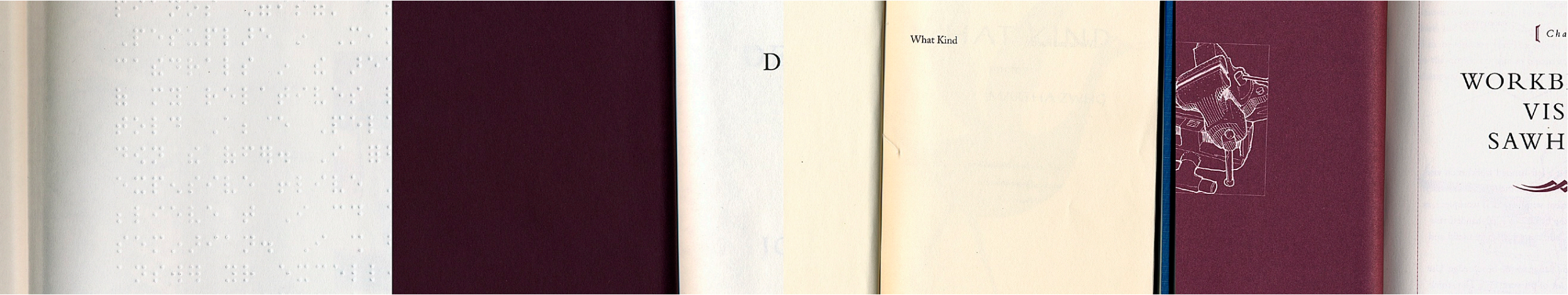
Blank



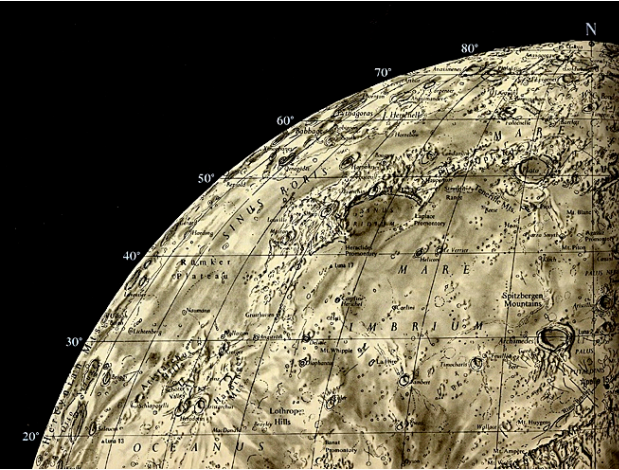
Bolt







Braille

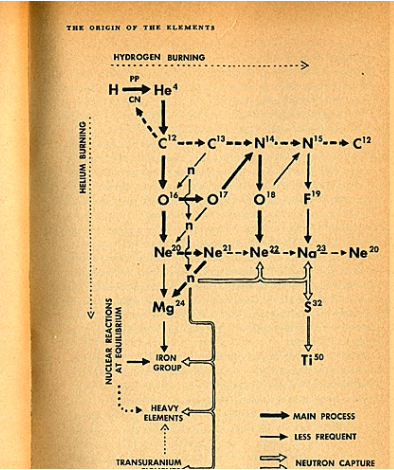


**THE UNIVERSE**

When a young star explodes, it discharges hydrogen and helium into stellar space. An old star will spew forth not only hydrogen but also other elements from carbon up to iron. These elements, including our sun, are known to be made of matter from living and dying stars pours into the interstellar gas. From this gas, new stars are born: astronomy today has strong evidence that the first stars, which start with a legacy of the matter from the parents of their matter.

Consider a second-generation star which has hydrogen mixed with some carbon, oxygen, neon, and iron. In these stars hydrogen in the core will again burn, but now, because carbon is present, the route of the second process described by the CNO cycle. In this cycle carbon 12 captures a proton in a series of steps which converts it successively to nitrogen 13, oxygen 14, and fluorine 18; in the end fluorine 18 breaks down to carbon 12 again, and in the process releases a helium nucleus. Thus the chain of reactions

The synthesis of elements in stars is presented on the next page. Elements synthesized by interactions with protons (main process) are listed horizontally. Elements synthesized by interactions with alpha particles (helium burning) and more processes are listed vertically. The letters pp stand for proton-proton reaction; the letters CN, for the carbon-nitrogen cycle. The letter n stands for neutrons liberated in the process and thus available for neutron-capture processes. The letters C, N, O, for carbon, nitrogen, oxygen, etc.

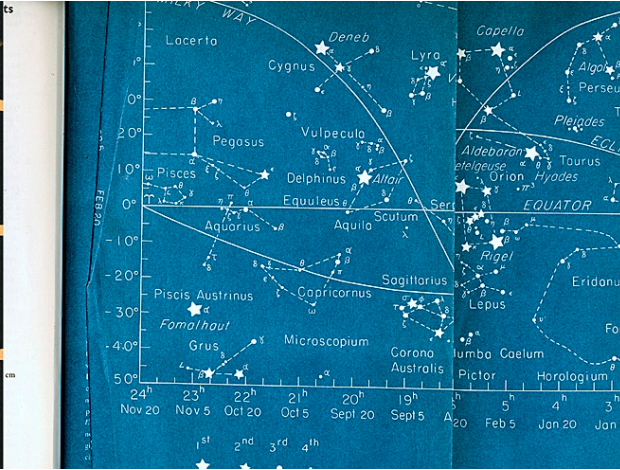
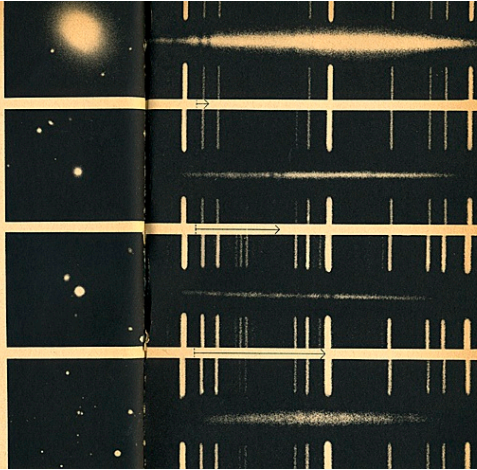


**VIRGO**  
22 Million Light-Years  
1,200 Kilometers Per Second

**CORONA BOREALIS**  
400 Million Light-Years  
21,500 Kilometers Per Second

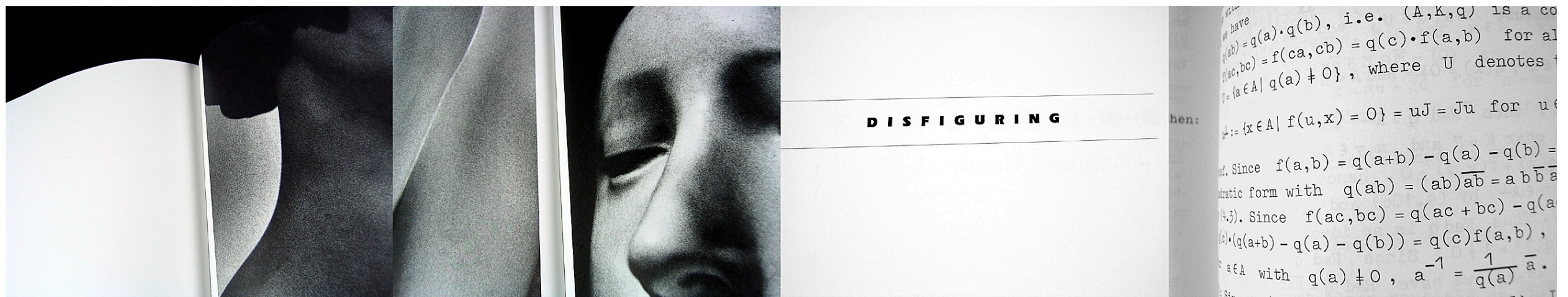
**BOOTES**  
700 Million Light-Years  
30,500 Kilometers Per Second

**HYDRA**  
1.1 Billion Light-Years  
60,000 Kilometers Per Second

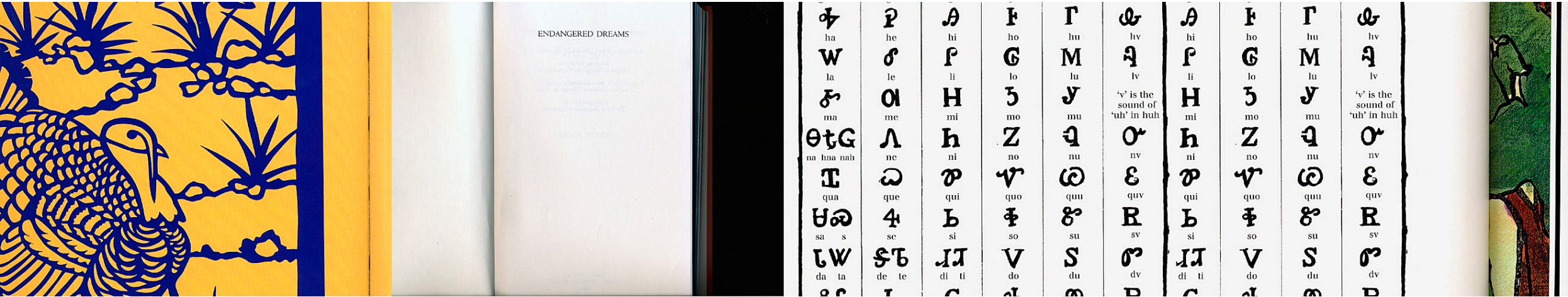


Constellations



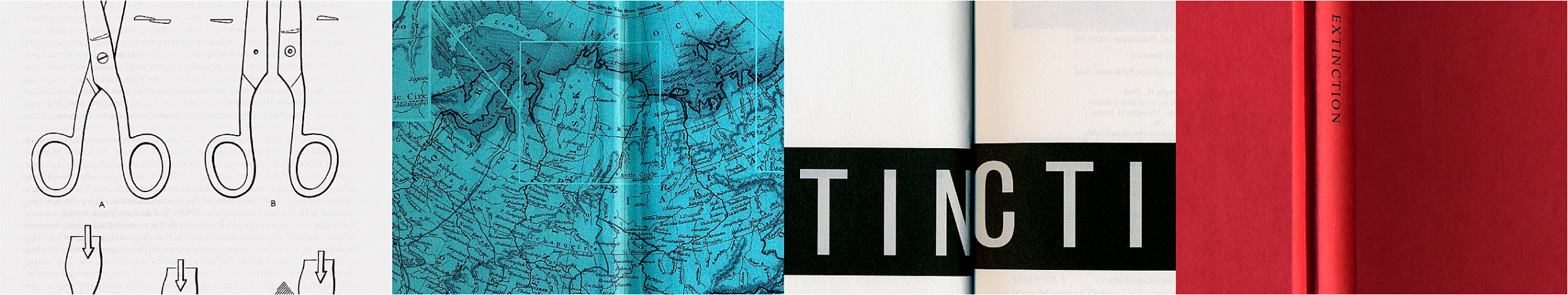


Disfiguring



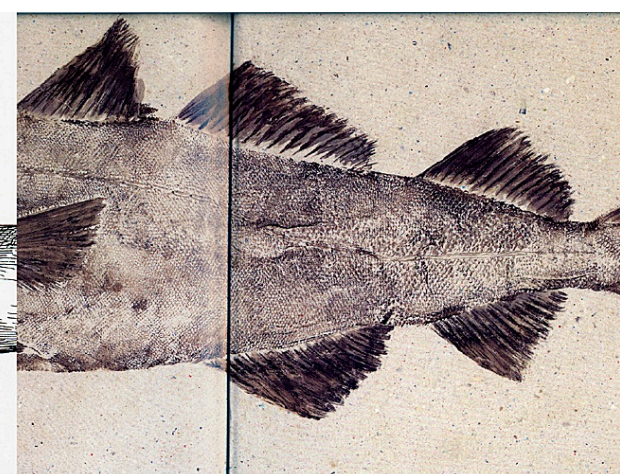
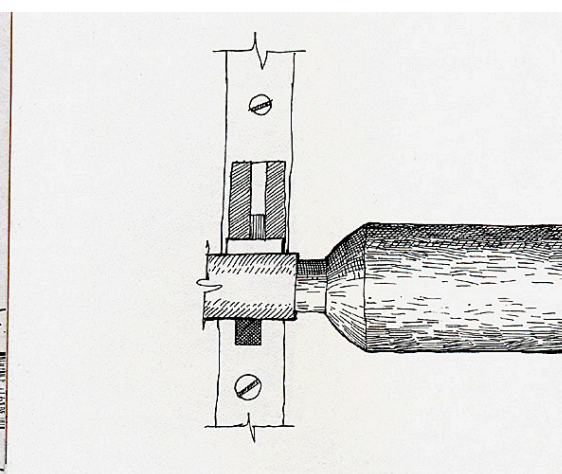
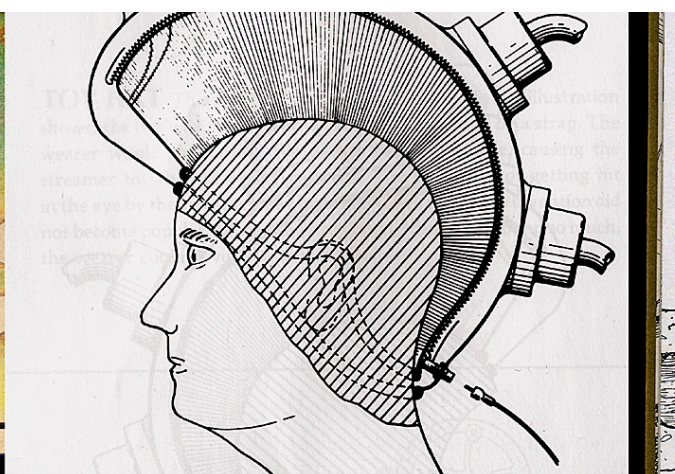
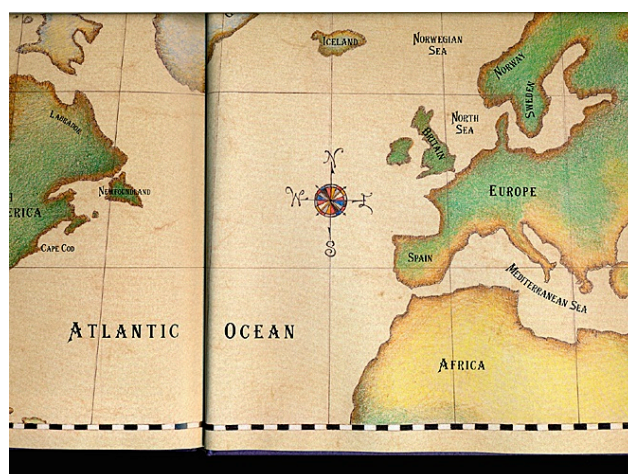
Dreams





Extinction





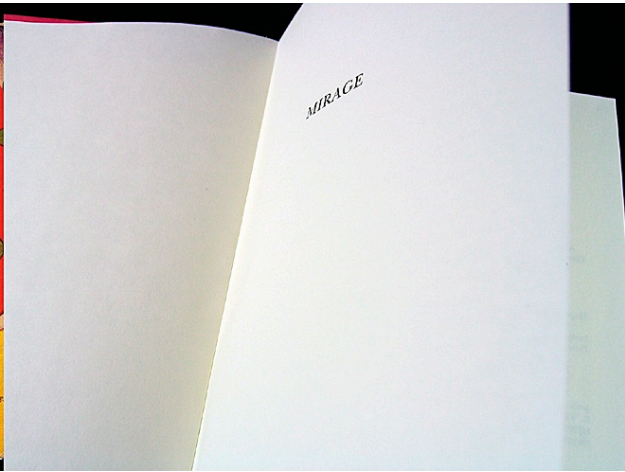
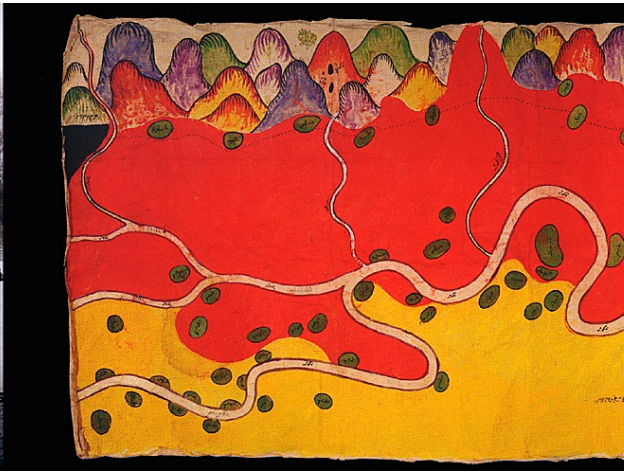
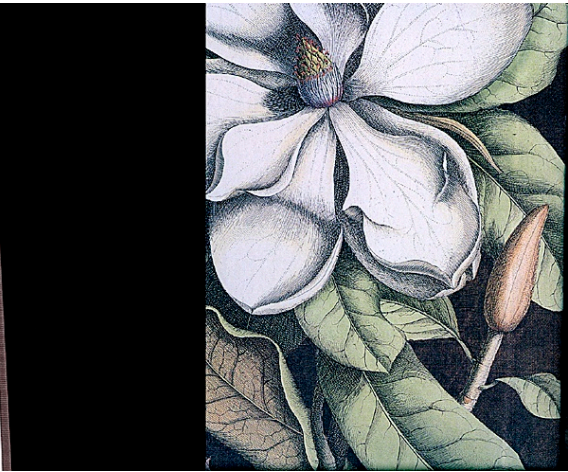
Fishtail



をこめて、彼が描いた人々や花々は、その人々の故郷の地方に属する  
下品により、健康を害しがちであった。そうした中に生れて開花な  
程の年齢にとっては辛苦の目々が映いた。しかし、じっとしておる  
雄となったこの国にあって、一体自分は何をして生きるべきであ  
日本の再建ということをしきりに口にした。さすれば、日本の再  
びるよいのであろうか。こんなことを考えては、夜な夜な思いめ  
た。

民芸館で民芸展が開かれ、彼は「ルツ物語」(昭和1)を出版し  
その物語を白黒の作品にまとめたもので、彼の聖書版画の出版  
を用いない白黒の表現が、落穂をひろうルツとナオミの諸君  
この作品を芥沢健介も推薦し、第一回日本民芸館賞を受ける  
芸術家は、自分の信仰の基盤である聖書の福音を、日本の伝  
むすることに使命を見出すようになった。いろいろ、40年、彼  
がき、現代人によびかける仕事に専念している。キリスト  
380点に及んでいるが、うち旧約聖書から題材をとったも  
で描いたもの約280点、その他約20点となっている。  
にあたって心掛けていることは、聖書を一貫して何べん  
ようなおもいで、繰り返し繰り返し読んでいるうちに、  
でくることがある。誰でもよく知っている有名な物語で  
で聖書のことばをじかにきくようにつとめる。そして、  
自分の身近かなものとして表現している。だから彼の降  
ないし、ささげものには民芸の陶器が用いられ、馬小  
でいる (昭和34)。

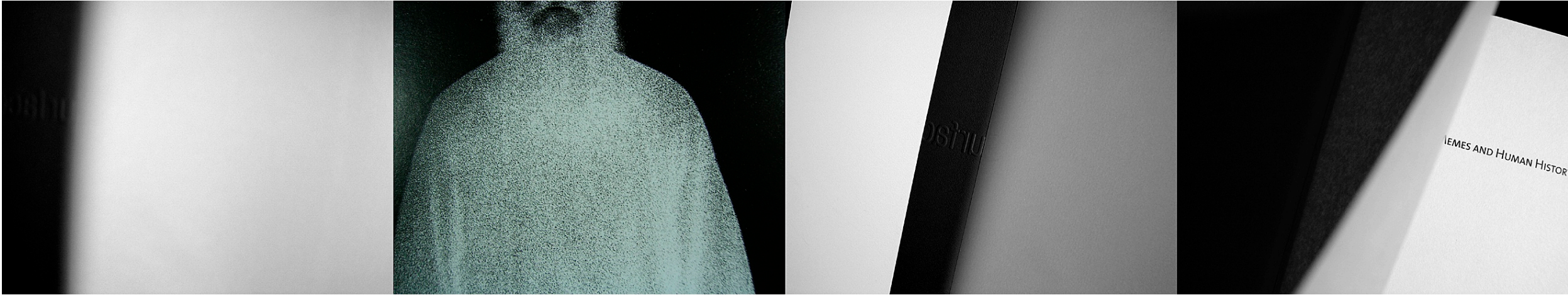
所を幾度も読むことであるが、また聖書を旧約から新  
約のごとく、彼の聖書版画には、可成り旧約聖書のテ



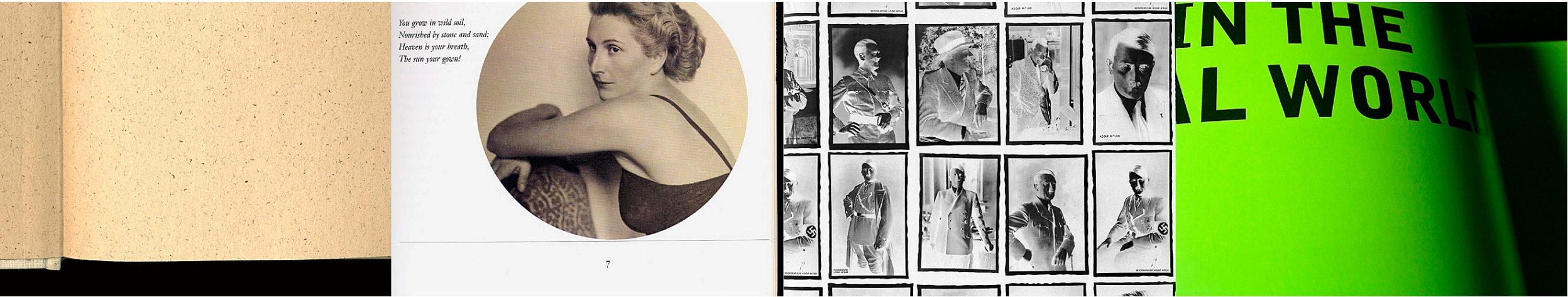


Font





Ghost



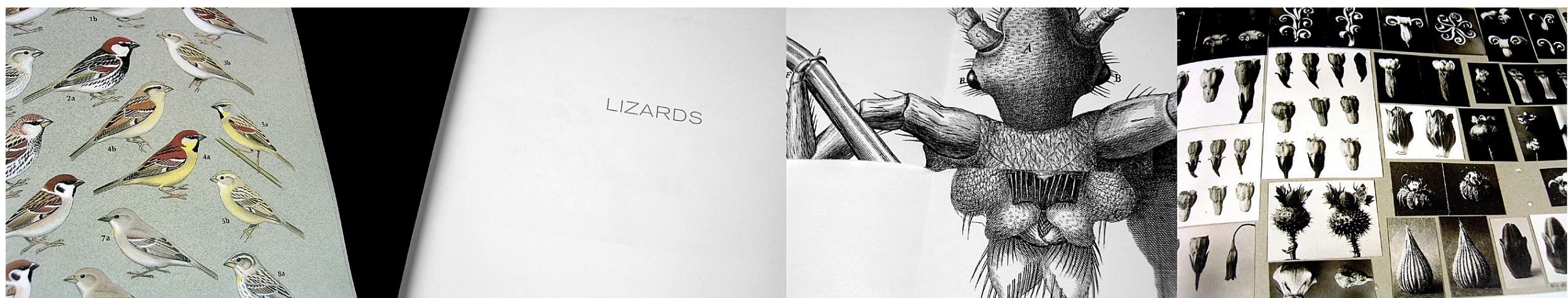
Hitler



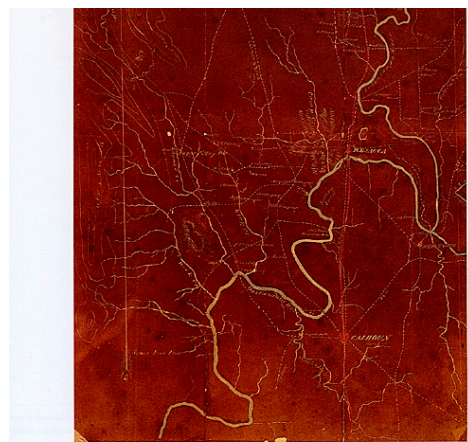


Indian





Lizards



A Black Map of Northern Georgia Using William C. Margedant's Reproduction Process

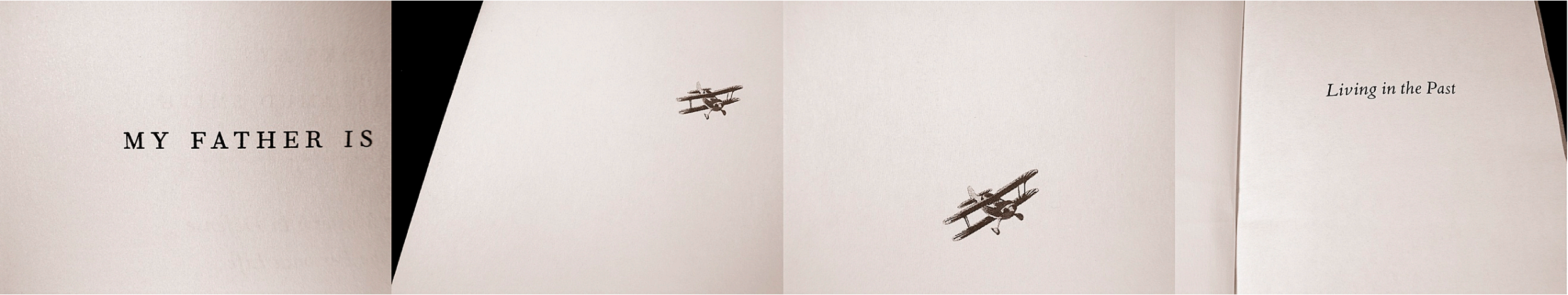


God bless America  
Land that I love  
Stand beside her  
And guide her  
Through the night with a big lad  
From above  
From the mountain  
To the prairie  
To the ocean  
White with foam  
God bless America  
My home sweet home.  
Burlin



Lynching

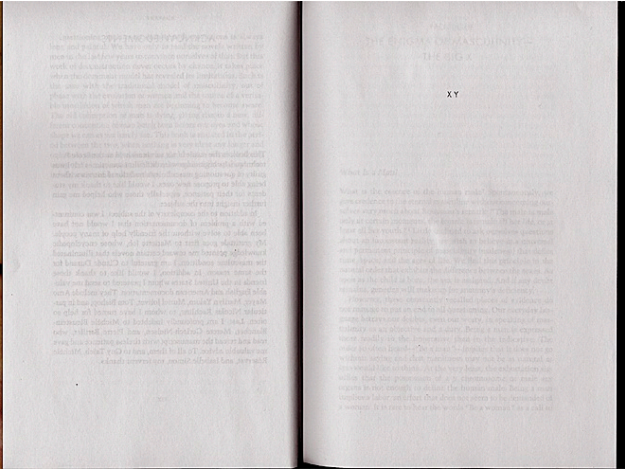




My Father Is



# NEGATIVE LIBERTY



Negative Liberty



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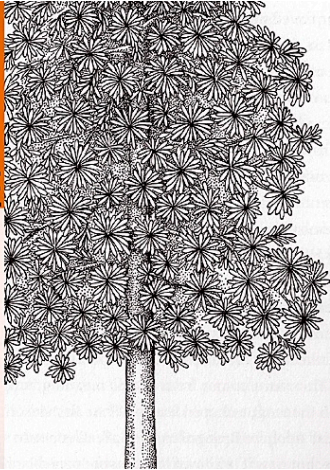
built at the top of the pyramid. However, the intrusive shaft of the shaft in the center of the pyramid would have hindered the construction of such a chamber, for it would have lost the stability of its positioning. Without a shaft, that is, without a necessary lifting device, the remaining construction work, the transport of heavy roofing stones for the covering of the chamber and thus the completion of the pyramid, would have become impossible. Fedin's often doubted narrative is thus proved unrealistic on architectural and constructional grounds alone. Most likely his intention was to mislead future treasure-seekers, who would remain uncertain as to the true find spot of the jewelry.

**Evolution**

We certainly cannot assume that, for example, the northern pyramid field always remained in orderly condition for the six hundred years of its primary use (fig. 73). There is evidence of pyramids that were never taken beyond their initial beginnings, and of others that apparently collapsed and were cleared away to make room for new tomb constructions and provide needed building material. Reused relief and architectural blocks attest to the ongoing building activity in the pyramid field. Repairs and support walls are visible on several structures. In the northern group of pyramids we can see the tower and statue, the rise and fall of the royal house in the size, material, and quality of technical and artistic execution, and in the choice of site as well. On the other hand, the private tombs in the western group show a certain increase in prosperity that is representative of a burgeoning middle class.

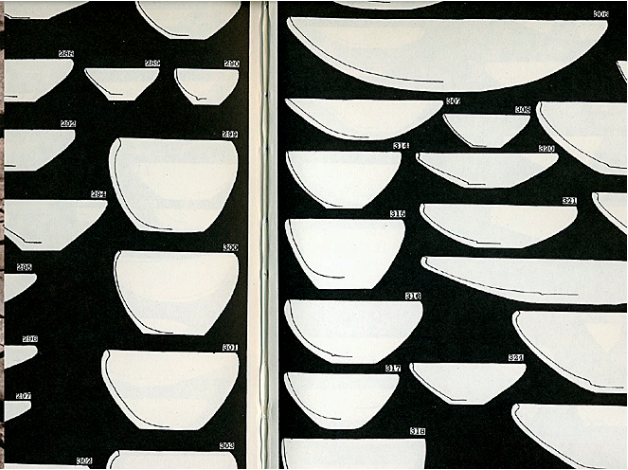
The preceding overview of various aspects of Meroitic architecture has shown that original forms mixed with external influences, utilized both traditional and foreign elements and practices to create new and impressive forms of expression. These are fascinating developments that we are just beginning to discover, discern, and understand.

## NOTES AND REFERENCES



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Alfred W  
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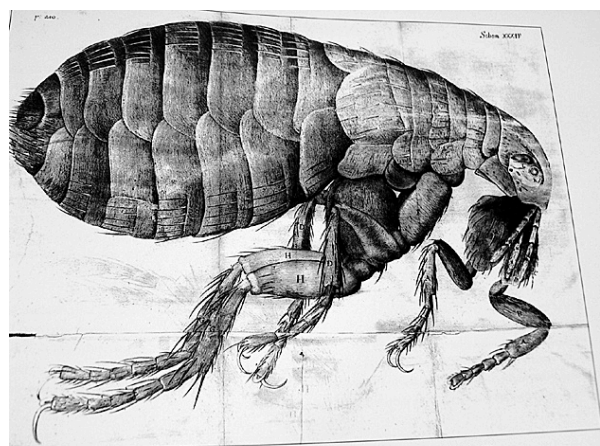
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Palaeoma





Numbers



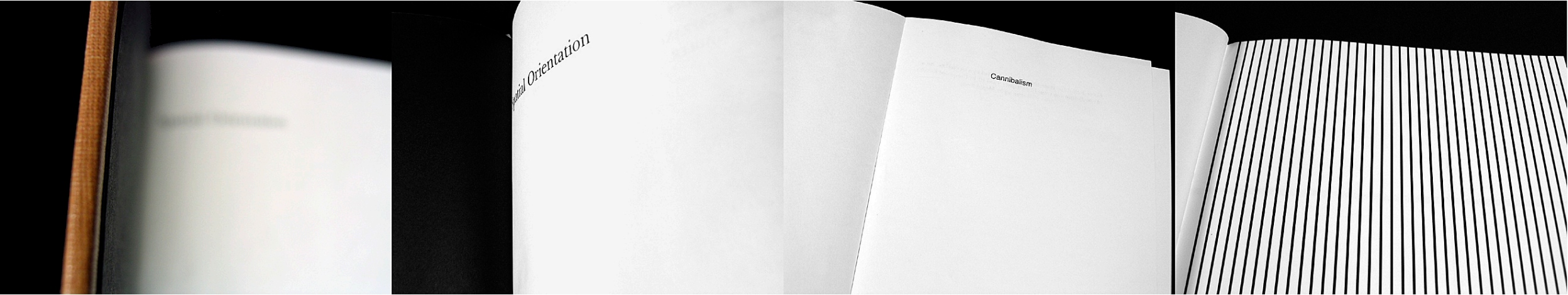


FLEA FROM ROBERT HOOKE'S MICROGRAPHIA (1665)

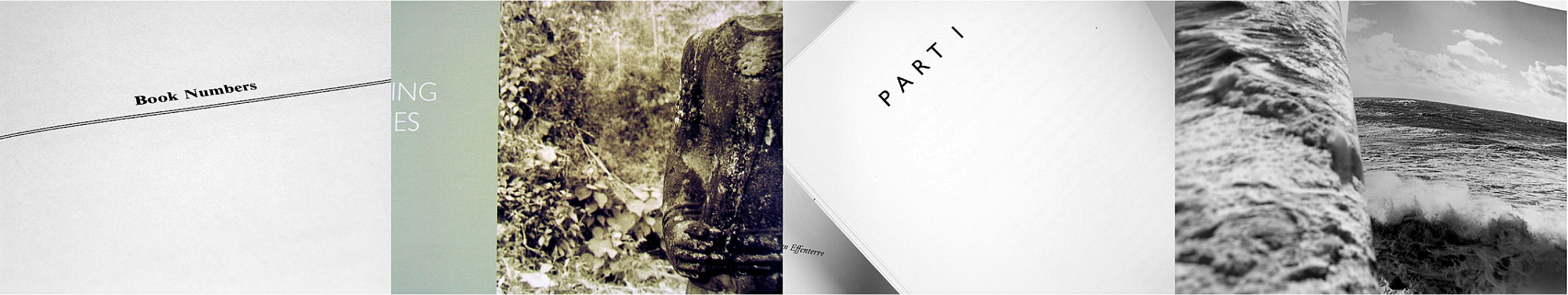
Ontic



Ontic



Orientation

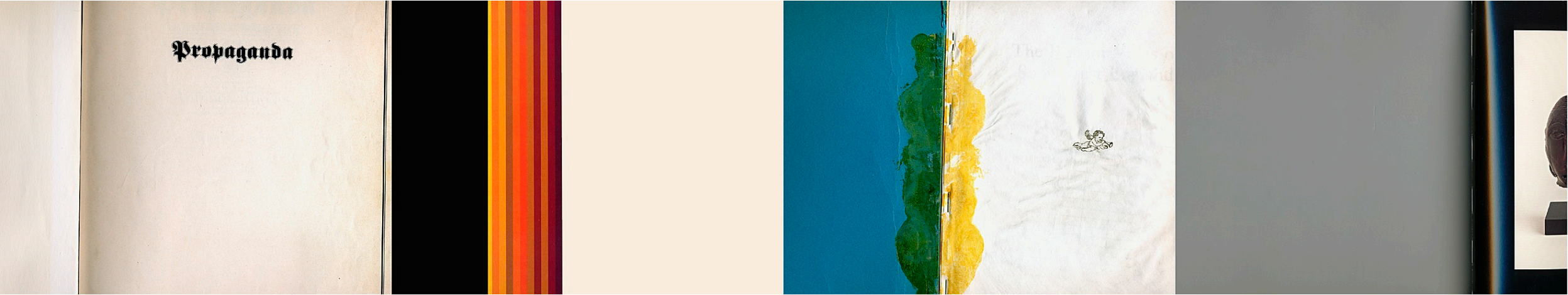






Plates



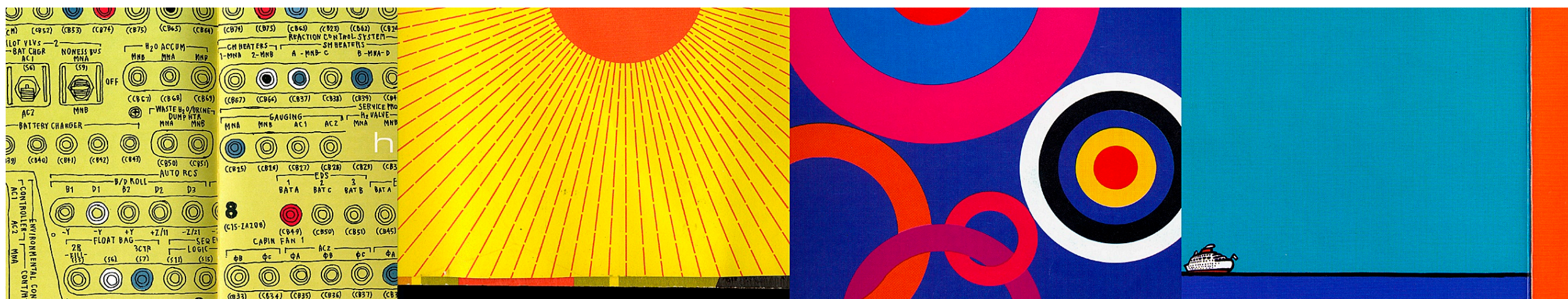


Propaganda



Secret History





Ship



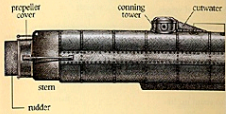


Snake

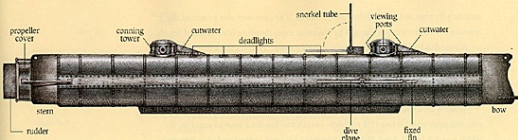
BOARD

is an engineer, not a magician. It was science that his marvelous submarine—science and hands-on doing the Pioneer and American Diver had taught us what worked inside a submarine and what didn't. Hunley, he corrected earlier mistakes, such as leaky watertight doors, including viewing ports. Those improvements

half beside the floating Hunley would have immediately changed surface and shape. Her hull, made of iron plates, was riveted that held the plates together were countenances—set as their knobby heads wouldn't slow the submarine by sea the hull and the water. feet (12in) long, tapered to a wedge at each end. This shape water around the submarine, reducing friction and making glide along. The front end, or bow, had a sharp, slightly



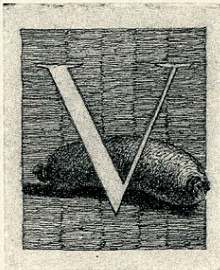
curved edge that enabled the Hunley to slice quietly through the water. The stern, or back end, looked very different than the bow. A propeller with three blades was positioned here. A metal band surrounded the propeller blades. This band helped contain and direct the propeller's force, which enabled the submarine to move faster. The rudder, a flat square of metal that helped turn the Hunley left and right, was fastened just behind the propeller. Two conning towers stood up from the submarine like short chimneys. The conning towers served as entrances and exits as well as lookout stations. The word conning comes from the Latin word conductum, which means "to conduct or lead." In the forward conning tower, the captain could stand up and look out to decide where he wanted to steer the submarine. Both conning towers had thick glass viewing ports. Each tower was streamlined in the front by a triangular piece of metal called a curwater. The curwater's function was to slice through the water like a shark's fin.



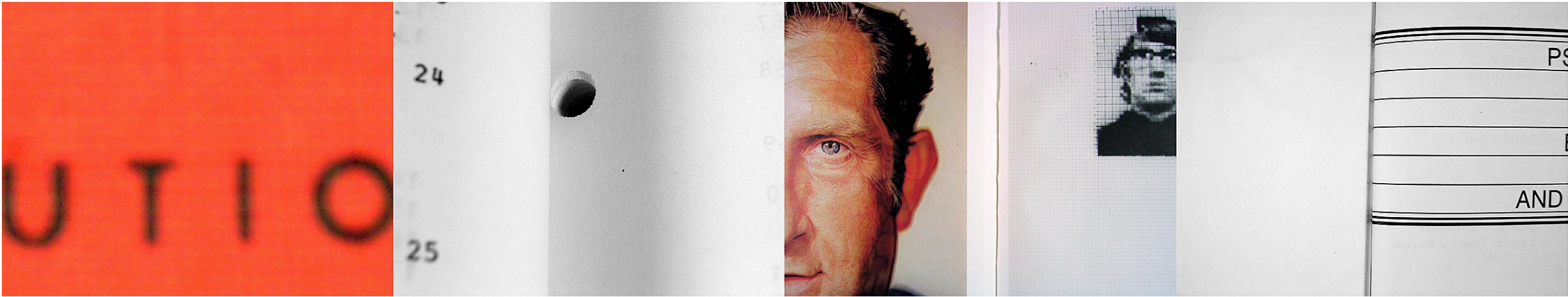
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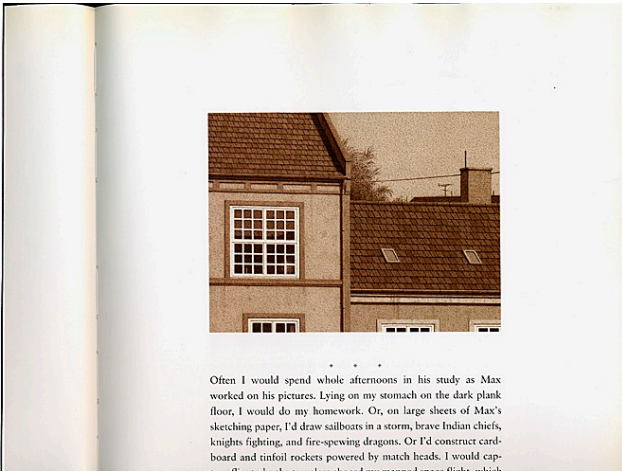
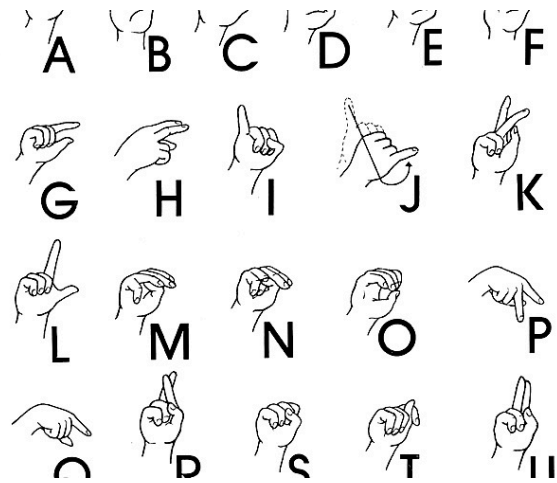
A View of the Hunley was made by the artist, and he was named the Hunley artist.



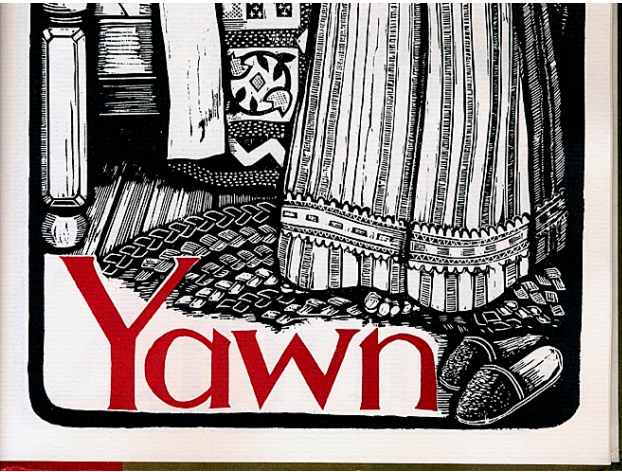




Utio



Often I would spend whole afternoons in his study as Max worked on his pictures. Lying on my stomach on the dark plank floor, I would do my homework. Or, on large sheets of Max's sketching paper, I'd draw sailboats in a storm, brave Indian chiefs, knights fighting, and fire-spewing dragons. Or I'd construct cardboard and tinfoil rockets powered by match heads. I would cap-



Yawn